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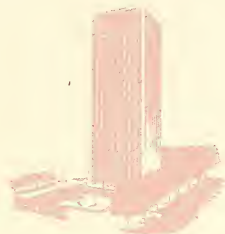


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KARL AMADEUS HARTMANN

# 1. Symphonie

(Versuch eines Requiems)

nach Worten von Walt Whitman  
für eine Altstimme und Orchester

Studien-Partitur  
Edition Schott 4577

B. SCHOTT'S SÖHNE · MAINZ

Printed in Germany





*Herrn Franz André, Brüssel,  
in Freundschaft und Verehrung zugeeignet*

## Orchester-Besetzung

3 große Flöten  
auch kleine Flöten

3 Oboen

1 Englisch Horn

3 Klarinetten in B

1 Baßklarinette in B

3 Fagotte

1 Kontrafagott

4 Hörner in F

4 Trompeten in C

3 Posaunen

1 Tuba

3 Pauken

Schlagzeug

Klavier

Harfe

Celesta

Streicher

★

Aufführungsdauer: 35 Minuten

(Versuch eines Requiems)

## Introduktion: Elend

*con forza*

can for 20

ff

*con forza*

8va basso

con forza

Hörne

1

1

Trp.

K

11

Type

Pk.

kl. T

This image shows a page of musical notation, likely a score for a piano piece. The notation is arranged in several systems, each containing multiple staves. The music features complex rhythmic patterns, including triplets and slurs. Dynamic markings such as *ff* (fortissimo), *pp* (pianissimo), and *fff* (fortississimo) are used throughout. Tempo markings like *rit.* (ritardando) are also present. The notation includes various time signatures, including 4/4 and 3/4. The page is numbered 1 in the top right corner. The overall style is that of a classical music score, with a focus on intricate rhythmic and dynamic expression.

**Largo**

Flöte I  
Engl. Horn  
Klar. I in C  
Fg.  
I.  
Hr.  
IV.  
Trp. I  
Tub.  
Xyl.  
gr. Tr.  
Hf.  
Klav.  
Sing-stimme  
Bratsche  
Vel.  
Baß

*pp*  
*pp*  
*pp*  
*pp*  
*con sord.*  
*pp*  
*con sord.*  
*pp*  
*pp*  
*pp*  
*äußerst kurz und schnell*  
*pp*  
*15 -*  
*äußerst kurz und schnell*  
*pp*  
**Largo**  
Ich sit-ze und schaue aus auf al-le Plägen der Welt und auf al-le Bedrängnis und Schmach ich se-he die Mühsal  
*pizz.* *ppp*

Schlacht, Pe-sti-lenz, Tyranneri, sehe Märtyrer und Ge-fungene ich beobachte die Geringschätzung und Erniedrigung, die die Armen von Hochmütigen zuer-

(pizz.)



Fl. I.

Engl. H.

Klar. I.

Fg.

Hr. I.

Trp. I.

Xyl.

gr. Tr.

Hf.

Klav.

Sing-stimme

Br.

Vcl.

Baß

(pizz)

16

leid-en haben; auf — alle Gemein — heit und Qual ohne Ende, schau-e ich sitzend hin, se — he und hö — re, —



**2** Allegro (♩ = ca 88)

[illegible]

**2 Allegro**

2 Allegro

3/4

pp

ff

**2 Allegro**

Baß - Kl.  $\frac{1}{4}$   $\frac{3}{4}$   $\frac{1}{4}$   $\frac{3}{4}$   $\frac{1}{4}$   
 Fg.  $\frac{1}{4}$   $\frac{3}{4}$   $\frac{1}{4}$   $\frac{3}{4}$   $\frac{1}{4}$   
 H. - Fg.  $\frac{1}{4}$   $\frac{3}{4}$   $\frac{1}{4}$   $\frac{3}{4}$   $\frac{1}{4}$   
 I.  $\frac{1}{4}$   $\frac{3}{4}$   $\frac{1}{4}$   $\frac{3}{4}$   $\frac{1}{4}$   
 Hr.  $\frac{1}{4}$   $\frac{3}{4}$   $\frac{1}{4}$   $\frac{3}{4}$   $\frac{1}{4}$   
 II.  $\frac{1}{4}$   $\frac{3}{4}$   $\frac{1}{4}$   $\frac{3}{4}$   $\frac{1}{4}$   
 III.  $\frac{1}{4}$   $\frac{3}{4}$   $\frac{1}{4}$   $\frac{3}{4}$   $\frac{1}{4}$   
 I.  $\frac{1}{4}$   $\frac{3}{4}$   $\frac{1}{4}$   $\frac{3}{4}$   $\frac{1}{4}$   
 Trp.  $\frac{1}{4}$   $\frac{3}{4}$   $\frac{1}{4}$   $\frac{3}{4}$   $\frac{1}{4}$   
 II.  $\frac{1}{4}$   $\frac{3}{4}$   $\frac{1}{4}$   $\frac{3}{4}$   $\frac{1}{4}$   
 III.  $\frac{1}{4}$   $\frac{3}{4}$   $\frac{1}{4}$   $\frac{3}{4}$   $\frac{1}{4}$   
 I.  $\frac{1}{4}$   $\frac{3}{4}$   $\frac{1}{4}$   $\frac{3}{4}$   $\frac{1}{4}$   
 Pos. II.  $\frac{1}{4}$   $\frac{3}{4}$   $\frac{1}{4}$   $\frac{3}{4}$   $\frac{1}{4}$   
 III.  $\frac{1}{4}$   $\frac{3}{4}$   $\frac{1}{4}$   $\frac{3}{4}$   $\frac{1}{4}$   
 Tuba  $\frac{1}{4}$   $\frac{3}{4}$   $\frac{1}{4}$   $\frac{3}{4}$   $\frac{1}{4}$   
 Pk.  $\frac{1}{4}$   $\frac{3}{4}$   $\frac{1}{4}$   $\frac{3}{4}$   $\frac{1}{4}$   
 Kl. Tr.  $\frac{1}{4}$   $\frac{3}{4}$   $\frac{1}{4}$   $\frac{3}{4}$   $\frac{1}{4}$   
 gr. Tr.  $\frac{1}{4}$   $\frac{3}{4}$   $\frac{1}{4}$   $\frac{3}{4}$   $\frac{1}{4}$   
 Klav.  $\frac{1}{4}$   $\frac{3}{4}$   $\frac{1}{4}$   $\frac{3}{4}$   $\frac{1}{4}$   
 Vcl.  $\frac{1}{4}$   $\frac{3}{4}$   $\frac{1}{4}$   $\frac{3}{4}$   $\frac{1}{4}$   
 Baß  $\frac{1}{4}$   $\frac{3}{4}$   $\frac{1}{4}$   $\frac{3}{4}$   $\frac{1}{4}$

3/4 4/4

*immer ruhiger und breiter werden!*

3/4 4/4

*immer ruhiger und breiter werden!*

3/4 4/4

0

Fl. I

Fg. I

Pos. I

Rührtr.

Kl. Tr.

gr. Tr.

Vibr.

Celesta

Hf.

Klav.

Baß

can sord. longames glies.!

senza sord.

*p* *pp* *ppp* *pppp*

## 11

44

This is a page from a musical score, likely for a symphonic work. It features multiple staves for various instruments and voices. The notation is complex, with many dynamics and articulations. Key elements include:

- Staves:** The score is arranged in systems. The top system includes staves for woodwinds (flutes, oboes, clarinets, bassoons) and strings. The bottom system includes staves for brass (trumpets, trombones, tuba) and voices.
- Dynamics:** The score uses a wide range of dynamics, including *ff* (fortissimo), *f* (forte), *decresc.* (decrescendo), *legato*, *subff* (sub-fortissimo), and *div.* (divisi).
- Vocal Parts:** There are vocal staves with lyrics in German. The lyrics include "Schalltrichter hoch!" (Sound trumpet high!) and "Tro I u. II hervor treten!" (Trumpets I and II, step forward!).
- Instrumental Parts:** The instrumental parts are highly detailed, with many slurs, ties, and articulations. The woodwinds and strings play complex, often rapid, passages.
- Tempo/Character:** The score includes markings such as "marc. v. secco" (march, very dry) at the bottom right.



**[3]** *immer langsamer werden*

Fl. *ff* *p*

Ob. *ff* *p*

Kl. *ff* *p*

B.-Kl. *f marc.* *ff* *mf* *p* *pp*

Fg. I. *f marc.* *ff* *mf* *p* *pp*

Fg. II. *f marc.* *ff* *mf* *p* *pp*

Hr. I. *ff* *p* *pp*

Hr. II. *mf* *f* *mf* *p* *pp*

Pbs. I. *mf* *f* *mf* *p* *pp*

Pbs. II. *mf* *f* *mf* *p* *pp*

III. *mf* *f* *mf* *p* *pp*

Tuba *mf* *f* *mf* *p* *pp*

**[3]** *immer langsamer werden*

Tom-Tam *mf* *f* *pp*

Kl. Tr. *mf* *f* *pp*

gr. Tr. *f* *ppp*

Vibr. *ff* *f* *p*

Hf. *f marc.* *ff* *mf* *pp*

**[3]** *immer langsamer werden*

Klav. *f marc.* *ff* *mf* *pp*

I. *ff* *ppp*

Viol. II. *ff* *p* *ppp*

Br. *ff* *p* *ppp*

Vel. *ff* *p* *ppp*

Boß *ff* *pp*

This page contains a handwritten musical score for a multi-instrument ensemble. The notation is spread across several systems of staves. The first system includes a solo line with a *p* dynamic, followed by piano and bass staves with *pp* and *p* dynamics. A second system features a *sfpp (dolce)* marking. The third system includes a *tr* (trill) and *sub-pp* marking. The fourth system includes a *tr* and *sub-pp* marking. The fifth system includes a *tr* and *sub-pp* marking. The sixth system includes a *tr* and *sub-pp* marking. The seventh system includes a *tr* and *sub-pp* marking. The eighth system includes a *tr* and *sub-pp* marking. The ninth system includes a *tr* and *sub-pp* marking. The tenth system includes a *tr* and *sub-pp* marking. The eleventh system includes a *tr* and *sub-pp* marking. The twelfth system includes a *tr* and *sub-pp* marking. The thirteenth system includes a *tr* and *sub-pp* marking. The fourteenth system includes a *tr* and *sub-pp* marking. The fifteenth system includes a *tr* and *sub-pp* marking. The sixteenth system includes a *tr* and *sub-pp* marking. The seventeenth system includes a *tr* and *sub-pp* marking. The eighteenth system includes a *tr* and *sub-pp* marking. The nineteenth system includes a *tr* and *sub-pp* marking. The twentieth system includes a *tr* and *sub-pp* marking. The twenty-first system includes a *tr* and *sub-pp* marking. The twenty-second system includes a *tr* and *sub-pp* marking. The twenty-third system includes a *tr* and *sub-pp* marking. The twenty-fourth system includes a *tr* and *sub-pp* marking. The twenty-fifth system includes a *tr* and *sub-pp* marking. The twenty-sixth system includes a *tr* and *sub-pp* marking. The twenty-seventh system includes a *tr* and *sub-pp* marking. The twenty-eighth system includes a *tr* and *sub-pp* marking. The twenty-ninth system includes a *tr* and *sub-pp* marking. The thirtieth system includes a *tr* and *sub-pp* marking. The thirty-first system includes a *tr* and *sub-pp* marking. The thirty-second system includes a *tr* and *sub-pp* marking. The thirty-third system includes a *tr* and *sub-pp* marking. The thirty-fourth system includes a *tr* and *sub-pp* marking. The thirty-fifth system includes a *tr* and *sub-pp* marking. The thirty-sixth system includes a *tr* and *sub-pp* marking. The thirty-seventh system includes a *tr* and *sub-pp* marking. The thirty-eighth system includes a *tr* and *sub-pp* marking. The thirty-ninth system includes a *tr* and *sub-pp* marking. The fortieth system includes a *tr* and *sub-pp* marking. The forty-first system includes a *tr* and *sub-pp* marking. The forty-second system includes a *tr* and *sub-pp* marking. The forty-third system includes a *tr* and *sub-pp* marking. The forty-fourth system includes a *tr* and *sub-pp* marking. The forty-fifth system includes a *tr* and *sub-pp* marking. The forty-sixth system includes a *tr* and *sub-pp* marking. The forty-seventh system includes a *tr* and *sub-pp* marking. The forty-eighth system includes a *tr* and *sub-pp* marking. The forty-ninth system includes a *tr* and *sub-pp* marking. The fiftieth system includes a *tr* and *sub-pp* marking. The fifty-first system includes a *tr* and *sub-pp* marking. The fifty-second system includes a *tr* and *sub-pp* marking. The fifty-third system includes a *tr* and *sub-pp* marking. The fifty-fourth system includes a *tr* and *sub-pp* marking. The fifty-fifth system includes a *tr* and *sub-pp* marking. The fifty-sixth system includes a *tr* and *sub-pp* marking. The fifty-seventh system includes a *tr* and *sub-pp* marking. The fifty-eighth system includes a *tr* and *sub-pp* marking. The fifty-ninth system includes a *tr* and *sub-pp* marking. The sixtieth system includes a *tr* and *sub-pp* marking. The sixty-first system includes a *tr* and *sub-pp* marking. The sixty-second system includes a *tr* and *sub-pp* marking. The sixty-third system includes a *tr* and *sub-pp* marking. The sixty-fourth system includes a *tr* and *sub-pp* marking. The sixty-fifth system includes a *tr* and *sub-pp* marking. The sixty-sixth system includes a *tr* and *sub-pp* marking. The sixty-seventh system includes a *tr* and *sub-pp* marking. The sixty-eighth system includes a *tr* and *sub-pp* marking. The sixty-ninth system includes a *tr* and *sub-pp* marking. The seventieth system includes a *tr* and *sub-pp* marking. The seventy-first system includes a *tr* and *sub-pp* marking. The seventy-second system includes a *tr* and *sub-pp* marking. The seventy-third system includes a *tr* and *sub-pp* marking. The seventy-fourth system includes a *tr* and *sub-pp* marking. The seventy-fifth system includes a *tr* and *sub-pp* marking. The seventy-sixth system includes a *tr* and *sub-pp* marking. The seventy-seventh system includes a *tr* and *sub-pp* marking. The seventy-eighth system includes a *tr* and *sub-pp* marking. The seventy-ninth system includes a *tr* and *sub-pp* marking. The eightieth system includes a *tr* and *sub-pp* marking. The eighty-first system includes a *tr* and *sub-pp* marking. The eighty-second system includes a *tr* and *sub-pp* marking. The eighty-third system includes a *tr* and *sub-pp* marking. The eighty-fourth system includes a *tr* and *sub-pp* marking. The eighty-fifth system includes a *tr* and *sub-pp* marking. The eighty-sixth system includes a *tr* and *sub-pp* marking. The eighty-seventh system includes a *tr* and *sub-pp* marking. The eighty-eighth system includes a *tr* and *sub-pp* marking. The eighty-ninth system includes a *tr* and *sub-pp* marking. The ninetieth system includes a *tr* and *sub-pp* marking. The ninety-first system includes a *tr* and *sub-pp* marking. The ninety-second system includes a *tr* and *sub-pp* marking. The ninety-third system includes a *tr* and *sub-pp* marking. The ninety-fourth system includes a *tr* and *sub-pp* marking. The ninety-fifth system includes a *tr* and *sub-pp* marking. The ninety-sixth system includes a *tr* and *sub-pp* marking. The ninety-seventh system includes a *tr* and *sub-pp* marking. The ninety-eighth system includes a *tr* and *sub-pp* marking. The ninety-ninth system includes a *tr* and *sub-pp* marking. The hundredth system includes a *tr* and *sub-pp* marking.

**Largo**  $\frac{3}{4}$   $\frac{4}{4}$

Fl. *pp* *tr* *ppp*

Ob. I *pp*

Klar. I *pp*

Fg. II *pp*

Trp. I *pp*

Pos. I *ppp*

Kl. Tr. *ppp* *tr*

gr. Tr. *u (dumof)* *pp*

Xyl. *ppp*

Celesta *mf*

Hr. *ppp*

Sing-stimme *Largo*  $\frac{3}{4}$   $\frac{4}{4}$  Als — jüngst der Flie — der blüh — te vor

Viol. I *am Stg* *pp* *pizz.*

Viol. II *am Stg* *pp* *pizz.*

Bratsch. *pp* *ppp*

Vcl. *pp* *pizz.* *pp*

Bop. *pp* *3fach gel.* *ppp*



5/4 5/4 3/4 2/4 5/4

*p* *pp* *pp* *p* *p*

*con sord.* *p* *ppp* *p*

5/4 5/4 3/4 4/4 5/4

Tür

Und der Stern am Him-mel früh in die Nacht sank,

*pizz. get.*

5/4 4/4 2/4 4/4 5/4

*tr.* *pp* *pp* *p* *p*

*Senza sord.* *p* *Senza sord.* *p*

5/4 2/4 5/4 5/4

trau - er-te ich, und wer-de trau-ern mit je-dem-frühling neu.

*pizz. get.*

5

Fl. I, II

Ob.

Clar. I, II

Bass.

Hr.

Tr.

Pbs.

Tuba

Pk.

Hf.

Viol. I, II

Br.

Vcl.

Baß

*f*, *ff*, *sfz*, *cresc.*, *Allegro*, *d. moll.*

sehr starkes cresc.

\*) Schalltrichter hoch

sfz

*p*

*ff*

*sub. mf*

*sub. mf*

*sub. mf*

*sub. mf*

*sfz*

*ff*

so — oft du, Früh — ling, dh Früh — ling, wie — der — kehrst,

*sfz*

*ff*

Fl.

Ob.

I.

II.

Kl.-Fg.

I.

II.

III.

IV.

Trp. II.

III.

I.

Pos. II.

III.

Tuba

Pk.

Klav.

Sing-  
stimme

I.

Viol.

II.

Br.

Vcl.

Boß

Dreiheit immer wirst uns brin-



*poco* — *a* — *poco* — *dim*

*poco* — *a* — *con sord.* — *poco* — *dim.*

*poco* — *a* — *poco* — *dim*

*p* *gen:* Flie — der blüh — hend je — des Jahr, E — lend ach, gibst du uns

--(dim.)--  
 Klar. I. *ppp*  
 II. *ppp*  
 B.-Kl. *ppp*  
 Fg. I. *ppp*  
 II. *ppp*  
 H.-Fg. *ppp*  
 Hr. I. *pp*  
 II. *pp*  
 Trp. I. *pp*  
 II. *pp*  
 Pos. I. *pp*  
 II. *pp*  
 III. *pp*  
 Tuba *pp*  
 Pk. *ppp*  
 gr. Tr. *ppp*  
 Becken *ppp*  
 Vibr. *ppp*  
 Hf. *ppp*  
 Klav. *ppp*  
 Sing-  
stimme *all.*  
 Vcl. *ppp*  
 Baß *ppp*  
 Und *ppp*  
 arco *ppp*  
 p

pp ppp

(con sord.) pp ppp

pp ppp

pp ppp

me - dan-ken an den Tod, der uns nah! ———

arco p p ppp

[illegible]



## Thema

6

Thema

6

*pp*

*leggiero!*

*p*

6

*ppp* *ppp* *sfppp* *p*

*ppp* *sfppp* *p*

*ppp* *sfppp* *p*

*ppp* *sfppp*

*pp*

*leggiero!*

*p* *stacc. (secco)*

*pp*

*pp* *sfppp* *p*

*pp* *sfppp* *p*

*pp* *sfppp* *p*

*p* *stacc. (secco)*

*pp*

*pp* *sfppp* *p*

This musical score is for a chamber ensemble consisting of Violin I, Violin II, Viola, Cello, and Double Bass. The score is written in a single system with five staves. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The music features a variety of dynamics and articulations. The Violin I part begins with a *pizz.* (pizzicato) and *arco* (arco) marking, followed by a *pp* (pianissimo) dynamic. The Violin II part also starts with a *pizz.* and *arco* marking, followed by a *pp* dynamic. The Viola part begins with a *pp* dynamic, followed by a *ppp* (pianississimo) dynamic. The Cello part starts with a *pp* dynamic, followed by a *ppp* dynamic. The Double Bass part begins with a *pp* dynamic, followed by a *ppp* dynamic. The score includes various musical notations such as slurs, ties, and articulation marks. The overall mood is somber and reflective, with a focus on texture and dynamics.

**1. Variation** *etwas schneller - schattenhaft* ( $\text{♩} = 66 - 72$ )

[illegible]

[illegible]

[illegible]



First system of musical notation, measures 1-6. The score includes staves for piano (p), mezzo-piano (mp), and forte (f) dynamics. The piano part features a complex rhythmic pattern with many sixteenth notes. The mezzo-piano and forte parts have simpler, more melodic lines. The system ends with a double bar line.

Second system of musical notation, measures 7-12. The score includes staves for piano (p), mezzo-piano (mp), and forte (f) dynamics. The piano part features a complex rhythmic pattern with many sixteenth notes. The mezzo-piano and forte parts have simpler, more melodic lines. The system ends with a double bar line.

Third system of musical notation, measures 13-18. The score includes staves for piano (p), mezzo-piano (mp), and forte (f) dynamics. The piano part features a complex rhythmic pattern with many sixteenth notes. The mezzo-piano and forte parts have simpler, more melodic lines. The system ends with a double bar line.

Fourth system of musical notation, measures 19-24. The score includes staves for piano (p), mezzo-piano (mp), and forte (f) dynamics. The piano part features a complex rhythmic pattern with many sixteenth notes. The mezzo-piano and forte parts have simpler, more melodic lines. The system ends with a double bar line.

pp crescendo

7  
8

I. pp mf pp

II. pp mf pp

III. pp mf pp

IV. pp mf pp

I. pp f pp

II. pp f pp

III. pp f pp

IV. pp f pp

I. pp crescendo pp

II. pp crescendo pp

Tuba pp

gr. Tr. *pp* *f* (deutlich!) *pp* 7 8

Br.

Vel. *senza sord.* *ppp* *p* *sf*

Baß *senza sord.* *ppp* *sf* *ppp* *sf*

This image shows a page from a musical score, likely for a symphony. The score is written on multiple staves, with various musical notations including notes, rests, and dynamic markings. The dynamics include *pp* (pianissimo), *sfz* (sforzando), and *legato*. There are also articulation marks such as *senza sord.* (without mutes) and *legato* (legato). The notation is complex, with many notes and rests, and the page is numbered 29 in the top right corner.

This is a page from a musical score, likely for a symphony, featuring multiple staves with complex notation. The score includes various musical elements such as triplets, slurs, and dynamic markings like 'pp' (pianissimo) and 'con sord.' (con sordina). The notation is dense, with many notes and rests, and the page is numbered '2' in the top left corner. The overall style is that of a classical musical manuscript.

[illegible]



## 3. Variation

$\frac{12}{8}$  sehr bewegt (appassionato) ( $\text{♩} = 96 - 102$ )

First system of musical notation, measures 1-4. The score is in 12/8 time. The first staff (treble clef) begins with a forte (*ff*) dynamic. The second staff (bass clef) has a forte (*f*) dynamic and includes the instruction "Flatterzunge" (flutter-tonguing). The third staff (bass clef) has a mezzo-forte (*mf*) dynamic and also includes "Flatterzunge". The fourth staff (bass clef) has a forte (*f*) dynamic. The system concludes with a repeat sign.

Second system of musical notation, measures 5-8. The first staff (treble clef) begins with a fortissimo (*fff*) dynamic, followed by a forte (*f*) dynamic. The second staff (bass clef) has a forte (*f*) dynamic. The system concludes with a repeat sign.

Third system of musical notation, measures 9-16. The first staff (treble clef) has a forte (*f*) dynamic and includes the instruction "col legno" (with the wood of the baton). The second staff (bass clef) has a fortissimo (*sfz*) dynamic and includes "col legno". The third staff (bass clef) has a forte (*f*) dynamic and includes "col legno". The fourth staff (bass clef) has a fortissimo (*sfz*) dynamic and includes "col legno". The fifth staff (bass clef) has a forte (*f*) dynamic and includes "col legno". The sixth staff (bass clef) has a fortissimo (*sfz*) dynamic and includes "col legno". The seventh staff (bass clef) has a forte (*f*) dynamic and includes "col legno". The eighth staff (bass clef) has a fortissimo (*sfz*) dynamic and includes "col legno". The system concludes with a repeat sign.

This page of a musical score, numbered 32, contains the following staves and musical details:

- Hr. (Horn):** Two staves. The first staff begins with a rest, followed by a melodic line starting on the second measure. The second staff has a rest followed by a series of eighth notes.
- Tr.p. (Trumpet):** Four staves. The first staff has a melodic line with a *cresc.* marking. The second staff has a melodic line with a *cresc.* marking and a *sfz* marking. The third and fourth staves have rests followed by melodic lines.
- Xyl. (Xylophone):** One staff. It begins with a rest, followed by a melodic line starting on the second measure.
- Hf. (Harp):** Two staves. The first staff has a melodic line. The second staff has a rest.
- Hlav. (Harp):** Two staves. The first staff has a melodic line. The second staff has a rest.
- Viol. I. (Violin I):** One staff. It contains a continuous melodic line.
- Viol. II. (Violin II):** Two staves. Both staves contain continuous melodic lines.
- Br. (Bassoon):** One staff. It contains a continuous melodic line.

The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *cresc.*.

This page of musical notation, page 33, contains multiple staves of music. The notation is complex, featuring many triplets and sixteenth notes. The dynamics are marked with *ff* (fortissimo) and *crescendo*. The music is written in a key with one sharp (F#) and a 4/4 time signature. The notation includes various musical symbols such as beams, slurs, and accents. The page is divided into two systems, each containing several staves. The first system includes staves for the upper and lower strings, woodwinds, and brass. The second system includes staves for the upper and lower strings, woodwinds, and brass. The notation is written in a clear, professional style, typical of a musical score.

10

*rit.*

B.-kl. *ff*

Fg. *ff*

K.-Fg. *ff*

Hr. I. II. III. *ff*

I. *ff* *fff*

II. *ff* *fff*

III. *ff* *fff*

IV. *ff* *fff*

Trp. *ff* *fff*

Pos. I. *ff* *fff*

Tuba *ff* *fff*

Hl. Tr. *ff* *fff*

gr. Tr. *sfz* *p* *f*

tiefer Gang *sfz* *p* *f*

*hängen lassen!*

*rit.*

10

*rit.*

Viol. I. *gewöhnlich* *fff* *p*

Viol. II. *gewöhnlich* *fff*

Br. *gewöhnlich* *fff*

Vcl. *fff* *ppp*

Bob. *fff* *ppp*

$\frac{9}{8}$  frei (erregt)

First system of musical notation, measures 1-4. Dynamics: *f*, *mf*, *p*. A *Solo* section begins in measure 3.

Second system of musical notation, measures 5-8. Dynamics: *sfz*, *pp*, *ppp*. The music features rapid sixteenth-note passages.

Third system of musical notation, measures 9-12. Includes the instruction: "Glockenspiel mit Klaviatürglockenspiel; oder mit kleinen Metallschlägel schlagen." Dynamics: *mf*, *pp*.

$\frac{9}{8}$  frei (erregt)

Fourth system of musical notation, measures 13-16. Dynamics: *f*, *mf*, *p*. A *Stra* (string) section begins in measure 15.

$\frac{9}{8}$  frei (erregt)

Fifth system of musical notation, measures 17-20. Dynamics: *f*, *mf*, *p*, *ppp*. The music features sustained chords and rapid sixteenth-note passages.



*im Tempo etwas nach*

Fl. III. *pp*

Ob. I. *ppp*

I. *pp*

Har. II. *pp*

III. *pp*

Fg. I. *pp*

Hr. I. *im Tempo etwas nach*

Bell. *dolce pp*

Tam-Tam *dolce pp*

Xyl. *pp*

Glocken-  
spiel

Vibr.

Celesta *pp*

Klav. *secco*

*im Tempo etwas nach*

I. *sfz - ppp*

Viol. II. *sfz - ppp*

Vcl. *Solo p*



[illegible]

I. *p* *mf*  
 Ob. II. *p* *mf*  
 III. *p* *mf*  
 I. *p* *mf*  
 Fg. II. *p* *mf*  
 III. *p* *mf*  
 Trp. III. *p* *mf*  
 Pos. I. *p* *mf*

*stringendo*  
 I. *pp* *p* *mf* *f*  
 Ob. II. *pp* *p* *mf* *f*  
 III. *pp* *p* *mf* *f*  
 I. *pp* *p* *mf* *f*  
 Fg. II. *pp* *p* *mf* *f*  
 III. *pp* *p* *mf* *f*  
 I. *con sord.* *p* *mf* *f*  
 II. *con sord.* *p* *mf* *f*  
 Trp. III. *con sord.* *p* *mf* *f*  
 IV. *con sord.* *p* *mf* *f*  
 I. *con sord.* *p* *mf* *f*  
 Pos. II. *con sord.* *p* *mf* *f*  
 III. *con sord.* *p* *mf* *f*  
 Kl. Tr. *p* *mf* *f*  
 gr. Tam-Tam *pp* *molto*  
 gr. Tr. *ppp* *molto*

a tempo (♩ ca. 78)

ff f mf p pp

ff f mf p pp

ff f mf p pp

ff f mf p pp

ff f mf p pp

ff f mf p pp

a tempo (♩ ca. 78)

ff f pp

ff f pp

ff f mf p pp

ff f mf p pp

ff f mf p

ff

Tr. *fff* (klingen lassen) (maillache)

chen *fff* (klingen lassen)

ingel *fff* (mit schwerem Metallstab)

*fff* (klingen lassen)

gl. *fff* (klingen lassen)

br. *fff* (klingen lassen)

a tempo (♩ ca. 78)

esst. *fff* (klingen lassen)

*fff* (klingen lassen)

if. *fff*

*fff* (klingen lassen)

clav. *fff*

*fff*

8va - 1

Orchestral score for the first system, measures 1 through 4. The instruments and their parts are:

- I.** (First Violin): Measures 1-4.
- Ob. II.** (Oboe II): Measures 1-4.
- III.** (Third Violin): Measures 1-4.
- I.** (First Violoncello): Measures 1-4.
- Fg. II.** (Flute II): Measures 1-4.
- III.** (Third Violoncello): Measures 1-4.
- H.-Fg.** (Horn-Flute): Measures 1-4.
- I.** (First Trumpet): Measures 1-4.
- II.** (Second Trumpet): Measures 1-4.
- III.** (Third Trumpet): Measures 1-4.
- IV.** (Fourth Trumpet): Measures 1-4.
- PK.** (Percussion): Measures 1-4.
- Baß** (Bass): Measures 1-4.

Dynamic markings include *pp* (pianissimo) and *p* (piano).

Orchestral score for the second system, measures 5 through 8. The instruments and their parts are:

- I.** (First Violin): Measures 5-8.
- Ob. II.** (Oboe II): Measures 5-8.
- III.** (Third Violin): Measures 5-8.
- II.** (Second Violoncello): Measures 5-8.
- Fg. III.** (Flute III): Measures 5-8.
- I.** (First Violoncello): Measures 5-8.
- II.** (Second Violoncello): Measures 5-8.
- III.** (Third Violoncello): Measures 5-8.
- IV.** (Fourth Violoncello): Measures 5-8.
- PK.** (Percussion): Measures 5-8.
- Baß** (Bass): Measures 5-8.

Dynamic markings include *mf* (mezzo-forte), *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo).



## Tränen

Langsam ( $\text{♩}$  ca. 80)

Longsam (♩ ca. 80)

12

I. Fl. II. *pp*

III. *pp*

Klar. I. *pp*

B.-Kl. *pp*

I. Fg. *p*

II. *pp*

Hr. I. *gestoost pp*

I. (weicher Dämpfer) con sord. *p*

II. (weicher Dämpfer) con sord. *pp*

III. con sord. *pp*

IV. *pp*

Pos. I. (ohne gliss.) *p*

12

Kl. Tr. *ppp*

Becken *ppp*

Torn-Torn *ppp*

Vibr. *pp*

Hf. *pp*

Klav. *ppp*

Sing-stimme Trü... nen,

Vel. *arco pp*

Boß *pp*





FL. II.

FL. III.

Klar. I.

B.-Kl.

Fg. I.

Fg. II.

Trp. I.

Trp. II.

Trp. III.

Trp. IV.

Pos. I.

Kl. Tr.

Becken

Tam-Tam

Vibr.

Hf.

Klav.

Sing-stimme

Viol.

Baß

[illegible]

13

Fl. I. II. *Flötzensunge* *p*

B.-Nl. *p* *f*

Tg. I. II. *p* *f*

Hr. I. II. III. IV. *sf* *pp*

Tuba *con sordino* *p* *mf* *pp* *aber deutlich*

gr. Tr. *pp*

Becken *pp*

13

Hf. *ff* *p*

Klav. *Solo* *f* *mf* *gut hörbar* *pp* *Br...* *sf*

Singstimme *mf* *Peaal, Klingen lassen!* *Br...* *sfpp* *Br...* *sfpp* *Br...* *sf*

Viol. I. II. *sf* *mp* *p* *f*

Br. *sf* *mp* *p* *f*

Vcl. *pizz.* *f*

Baß *pizz.* *f*

In der Nacht — in der Einsamkeit

The musical score is written on 18 staves. The first system (staves 1-4) features a vocal line with lyrics and piano accompaniment. The second system (staves 5-8) continues the vocal line. The third system (staves 9-12) shows the vocal line and piano accompaniment. The fourth system (staves 13-16) features a vocal line with lyrics and piano accompaniment. The fifth system (staves 17-18) shows the vocal line and piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like 'p', 'pp', 'sfz', and 'arco'.

The lyrics are:

Ir- stend herab auf den weißen Strand einge- so- gen vom Sand nir- gends, nir- gends ein

Dynamic markings: *p*, *pp*, *sfz*, *arco*.



Fl. I.

Engl. Hr.

Klar.

B.-kl.

H.-Fg.

I.

Pos. II.

III.

Tuba

gr. Tr.

Becken

Gong

Celesta

Klav.

Sing-stimme

Stern, ein Stern!

al-les, al-les o-de und schwa

Viol. I.

Viol. II.

Br.

Vcl.

Baß

10



The musical score on page 49 consists of several systems of staves. The first system includes a vocal line with a melodic line and a piano accompaniment. The second system continues the vocal and piano parts. The third system features a vocal line with the instruction "tr." (trill) and a piano accompaniment. The fourth system includes a vocal line with the instruction "hingen lassen!" and a piano accompaniment. The fifth system features a vocal line with the instruction "pp (stacc.)" and a piano accompaniment. The sixth system includes a vocal line with the instruction "pp (stacc.)" and a piano accompaniment. The seventh system features a vocal line with the instruction "pp (stacc.)" and a piano accompaniment. The eighth system includes a vocal line with the instruction "pp (stacc.)" and a piano accompaniment. The ninth system features a vocal line with the instruction "pp (stacc.)" and a piano accompaniment. The tenth system includes a vocal line with the instruction "pp (stacc.)" and a piano accompaniment.

The lyrics are in German and are as follows:

nasse Trä — — — nen aus — ei — nes ver — mumm — ten Haup — tes Au — gen;

**14** Più mosso (dramatico)

Fl. I. *p* Flatterzunge

Fl. II. *p* Flatterzunge

Ob. I. *p*

Klar. I. *sfz* *mp*

Hr. I. *sfz* *pp*

Trp. I. *con sord.* *sfz* *mf* Flatterzunge

Trp. II. *con sord.* *sfz* *mf* Flatterzunge

Pos. III. *sfpp*

Tuba *sfpp*

**14** Più mosso (dramatico)

Ph. *p*

Hr. II. *ohne Schnurseele* *tr.* *pp*

Hr. II. *mit Schnurseele* *pp*

Triangl. *pp*

Sing-  
stimme  
O — wer ist die — ser Geist?

Viol. I. *sfpp*

Viol. II. *sfpp*

Br. *mp* *p* *dir*

Vcl. *mp* *p*



**15** *stringendo*

[15] *stringendo*

Engl. Hr.

Klar.

B.-Kl.

Fg.

K.-Fg.

Hr.

Trp.

Tromb.

Tuba

Pk.

gr. Tr.

Becken

Gong

Xyl.

Vibr.

Hf.

Harp.

Sing-stimme

Viol.

Br.

Vcl.

Dob.

*alle Trompeten senza sord.  
senza sord.*

*senza sord.*

*senza sord.*

*senza sord.*

*senza sord.*

*stringendo*

*freihängendes B.*

*großes tiefes GONG (klängen lassen)*

*p*

*p*

*p*

*sfz*

*f*

*sfz*

*sfz*

*cresc.*

*[15] stringendo*

*Trü- nen? Was für ein form — la — ser Klumpen*

*sfp*

*p*

*sfp*

*sfp*

*sfp*

Musical score for page 53, featuring multiple staves for instruments and a vocal line. The score includes dynamic markings such as *mf*, *ff*, *f*, *p*, and *cresc.*. The vocal line has lyrics in German: "ge-beugt, ge-krümmt, dort auf dem". The bottom of the page shows the beginning of the next page with the word "arco".



**16** *vorwärts*

Fl. I. II. *ff* *a2*

Ob. I. II. III. *ff* *a1*

Hörn. I. II. III. *ff* *a2*

B.-kl. *ff*

Fg. I. II. *ff* *a2*

K.-Fg. *ff*

*vorwärts* (1) (2)

Str. I. II. III. IV. *ff* *sffz*

Trp. I. II. III. IV. *ff* *sffz*

Fas. I. II. *ff* *a2* *sffz*

Tuba *ff* *sffz*

Pk. *ff* *sffz*

Beck. *freihängendes Becken* *sffz*

Xyl. *ff* *sffz*

Hf. *ff* *sffz*

**16** *vorwärts*

Flauto *ff* *Bva*

Singstimme *Sand?* *vorwärts* *schlich zende Trä nien*

Viol. I. II. *arco* *ff*

Br. *arco* *ff*

Vcl. *arco* *ff*

Boß *ff*





Fl. I. II. **Andante** (♩)

Oba. I. II.

Engl. Hr. I. II.

Klar. I. II.

B.-Wi. I. II.

Fg. I. II.

K.-Fg. I. II.

Hr. I. II. III. IV.

Trp. I. II. III. IV.

Poa. I. II. III.

Tuba

Beck

gr. Te

Gang

(Höhepunkt)

pp Klavier sehr kräftig mf

Klav. Solo

sehr kurz (schlucken)

Sing-stimme

**Andante**

Viol. I. II.

Br.

Vcl.

Baß

Musical score for a large ensemble, starting with a tempo marking of *langsam* (♩ ca. 72). The score is divided into two systems. The first system includes staves for Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), Violin I (I.), Violin II (II.), Viola (III.), Cello (IV.), Double Bass (P-I.), and Trombone (Tuba). The second system includes staves for Trumpet (P-Tr.), Gong, Kicker (Kik.), Sing-stimme (Singer), and Bass Drum (BoB). The score features various dynamics such as *pp* (pianissimo) and *legato*. The lyrics for the Sing-stimme part are: "Schat—ten,— O— Schat—ten,— so ru—hig und wür—dig bei Ta—ge,".

Fl. *pp*  
 Cl. *pp*  
 Fg. *pp*  
 I. *pp*  
 II. *pp*  
 III. *pp*  
 IV. *pp*  
 P-I. *pp*  
 Tuba *pp*  
 P-Tr. *pp*  
 Gong *p*  
 Kik. *pp*  
 Sing-stimme  
 BoB *pp*

*legato*  
 III. *pp*

Schat—ten,— O— Schat—ten,— so ru—hig und wür—dig bei Ta—ge,

Engl. Hr.  
I.  
Hr.  
II.  
B-Hr.  
I.  
Fg.  
II.  
K-Fg.  
I.  
II.  
Hr.  
III.  
II.  
Trp. I.  
Pos. I.  
II.  
Tuba  
Pk.  
gr. Tr.  
Beck.  
Gong  
Hf.  
Klav.  
Sing-  
stimme  
Br.  
Vcl.  
Baß

mit ge-las-se-nem An-ge-sicht und ge-me-se-nem Schritt,

Wirbel ist auszuführen, indem man ein dünnes Eisenstäbchen (Stricknadel) um das Beck. hält und dieses durch ein Ritzenkreuzholz in Schwingungen versetzt.

Streicher gleichmütiges *ppp*

*ppp* *pp* *f* *molto* *pp* *A* *molto*

*ppp* *pp* *ppp*







[illegible]

(♩ ca 80)

Solo

pp

pp

gestraft

pp

pp

pp

pp

wenn kei-ner dich sieht, o schnel zen-der O ze-

pp

pp Flauto

pp

52

Fl. II.

Fl. III.

Klar. I.

B.-kl.

Fg. II.

Hr. I.

(weiche Dämpfer) con sord.

Trp. I.

(weiche Dämpfer) con sord.

Trp. II.

Trp. III.

Pos. I.

con sord.

Kl. Tr.

Beck.

Tam-Tam

Vibr.

Hf.

Klav.

Singstimme

an von Trü nien!

Vcl.

Bass

This page of a musical score, numbered 63, contains multiple staves of music. The notation includes various note values, rests, and dynamic markings such as *pp* (pianissimo), *mf* (mezzo-forte), and *p* (piano). The score is divided into systems, with some staves featuring long horizontal lines indicating sustained notes or breath marks.

The lower portion of the page includes vocal lines with the following lyrics:

Trü ————— nen

The musical notation for the vocal parts includes notes, rests, and dynamic markings like *pp* and *p*. The overall layout is typical of a printed musical score, with staves grouped together for different instruments or voices.

Fl. I.  
 Fl. II.  
 III.  
 Klar. I.  
 B.-Kl.  
 Fg. I.  
 Fg. II.  
 I.  
 Trp.  
 II.  
 III.  
 IV.  
 Fag. I.  
 Kl. Tr.  
 Beck.  
 Tam-Tam.  
 Vibr.  
 Hf.  
 Hov.  
 Sing-  
 strime.  
 Trü.  
 Vcl.  
 Bob.

Musical score for measures 18 and 19. The score includes parts for various instruments and voices. Measure 19 is marked with a box containing the number 19. Dynamics include *pp* (pianissimo) and *ppp* (pianissimissimo). The score features complex rhythmic patterns, including triplets and sixteenth notes, and includes vocal lines with lyrics "ava...".



20

[illegible]

*gestopft.*

20

nen!

20

— nen!

*p*

*p*

I. *ppp* *ppp* *ppp* *ppp* *ppp*  
 Hd Fl. I *ppp* *ppp* *ppp* *ppp* *ppp*  
 II. *ppp* *ppp* *ppp* *ppp* *ppp*  
 I. *ppp* *ppp* *ppp* *ppp* *ppp*  
 Ob. II. *ppp* *ppp* *ppp* *ppp* *ppp*  
 III. *ppp* *ppp* *ppp* *ppp* *ppp*  
 I. *ppp* *ppp* *ppp* *ppp* *ppp*  
 Clar. II. *ppp* *ppp* *ppp* *ppp* *ppp*  
 II. *ppp* *ppp* *ppp* *ppp* *ppp*  
 I. *ppp* *ppp* *ppp* *ppp* *ppp*  
 Fg. *ppp* *ppp* *ppp* *ppp* *ppp*  
 II. *ppp* *ppp* *ppp* *ppp* *ppp* *allac*  
 Hr. II. *p* *p* *p* *p* *p*  
 I. *pp* *pp* *pp* *pp* *pp*  
 II. *pp* *pp* *pp* *pp* *pp*  
 Trp. III. *pp* *pp* *pp* *pp* *pp*  
 IV. *pp* *pp* *pp* *pp* *pp*  
 Pos. II. *con sord.* *p* *p* *p* *p* *allac*  
 Tuba *con sord.* *p* *p* *p* *p* *p*  
 Gong *ppp* *ppp* *ppp* *ppp* *ppp* *A*  
 Vib. *ppp* *ppp* *ppp* *ppp* *ppp*  
 Celesto *ppp* *ppp* *ppp* *ppp* *ppp*  
 Hf. *p* *p* *p* *p* *p*  
 Klav. *sfpp* *sfpp* *sfpp* *sfpp* *sfpp* *alla*

## Epilog: Bitte

6.P. *string.* *Andante (♩ = 66)*

Tr. *pp* *p* *p* *p*

Tr. *pp* *pp* *pp* *p*

cken *pp* *pp* *pp* *p*

trtr. *pp* *pp* *pp* *p*

ong *pp* *pp* *pp* *p*

ng-mme *pp* *pp* *pp* *p*

Dieser Takt entspricht im Tempo dem letzten Takt vom Lied: „Tränen.“

leise sprechen: Ich hör - te die All - mut - ter,

Tr. *p* *p* *p* *p*

Tr. *p* *p* *p* *p*

cken *p* *p* *p* *p*

trtr. *p* *p* *p* *p*

ong *p* *p* *p* *p*

ng-mme *p* *p* *p* *p*

als sie ge-dan-ken-voll auf... all ih-re To-ten schaute, verzweifelt, auf all die ver - zerr-ten Lei-ber, all die im

Tr. *p* *p* *p* *p*

Tr. *p* *p* *p* *p*

cken *p* *p* *p* *p*

trtr. *p* *p* *p* *p*

ong *p* *p* *p* *p*

ng-mme *p* *p* *p* *p*

cl. *p*

ob *p*

Es-lend zugrunde ge-gan-gen Menschen als ih-rer Er-de sie zu-rief mit kla - gen-der Stimme, in-des sie da hin-schriß:

Fl. I. *Flüsterung*

Ob. II. *mf-p*

Klar. in E *mf-p*

B.-Kl. in E

Fg. I.

H.-Fg.

Hr. I. *weiches Fortissimo*

Trp. I. *mf-p*

Tromb. I. *mf-p*

Cym.

Tromm.

Sänger *p* Ach ———— nimm ———— sie wohl auf, o meine Erde, ich trage dir auf, meine Söhne, meine Schwestern nicht zu verlieren und ihr Schöne, nehmt sie wohl auf

Br. *pppp*

Vcl. *Die Hälfte C-Seite nach H stimmen!* *flautando* *pppp*

Baß *pppp*

21



Handwritten musical score for a large ensemble, featuring multiple staves and vocal parts. The score is written in a system of 12 staves, with the first 10 staves representing the instrumental ensemble and the last 2 staves representing the vocal parts.

The score is divided into four measures, each containing a system of staves. The first system (measures 1-4) includes a vocal part with the lyrics "senza sord." (without sound) and a piano part with a melodic line. The second system (measures 5-8) continues the instrumental and vocal parts. The third system (measures 9-12) features a vocal part with the lyrics "auf, nehmt auf ihr feu-res Blut, und ihr Stüt-ten hier und dort und Lüf-le, die ihr dre-her-um-türl-bar schwimmt, und". The fourth system (measures 13-16) continues the instrumental and vocal parts.

The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *pp*, *tr*). The score is written in a system of 12 staves, with the first 10 staves representing the instrumental ensemble and the last 2 staves representing the vocal parts.



[illegible]

Flötenzunge

Flügelzunge

senza sord.

senza sord.

senza sord.

unmerklich  
wachsen.

pp

p

mf

f

pppp

hün — der-ten.

non divisi

II. Cord

divisi

I.

II.

divisi

II. Cord (sul G)

arco

pppp

II. Cord (sul G)

arco

pppp

arco

ppp

arco

ppp

flautando

arco

ppp

arco

ppp

flautando

arco

ppp

flautando

Volligen etwas  
zurück, Braten  
heraus

# STUDIEN-PARTITUREN

## Auswahl zeitgenössischer Orchesterwerke

	Edition Schott		Edition Schott
ISAAC ALBENIZ		BOHUSLAW MARTINU	
Iberia-Suite: 1. Evocation . . . . .	3486	Sinfonia concertante für 2 Orchester . .	4403
— 2. Fête Dieu à Seville . . . . .	3401	LUIGI NONO	
— 3. Triana . . . . .	3402	Liebesleid f. gem. Chor u. Instrumente	
— 4. El Puerto . . . . .	3487	La Victoire de Guernica für gem. Chor	
— 5. El Albaicin . . . . .	3488	und Orchester . . . . .	
LUIGI DALLAPICCOLA		ERNST PEPPING	
Piccola musica notturna . . . . .		I. Symphonie . . . . .	3530
HELMUT DEGEN		II. Symphonie . . . . .	3533
Kammer-Sinfonie für kleines Orchester	3542	Variationen „Lust hab ich ghabt . . .“ .	3543
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